

ART IN AMERICA

AND ELSEWHERE

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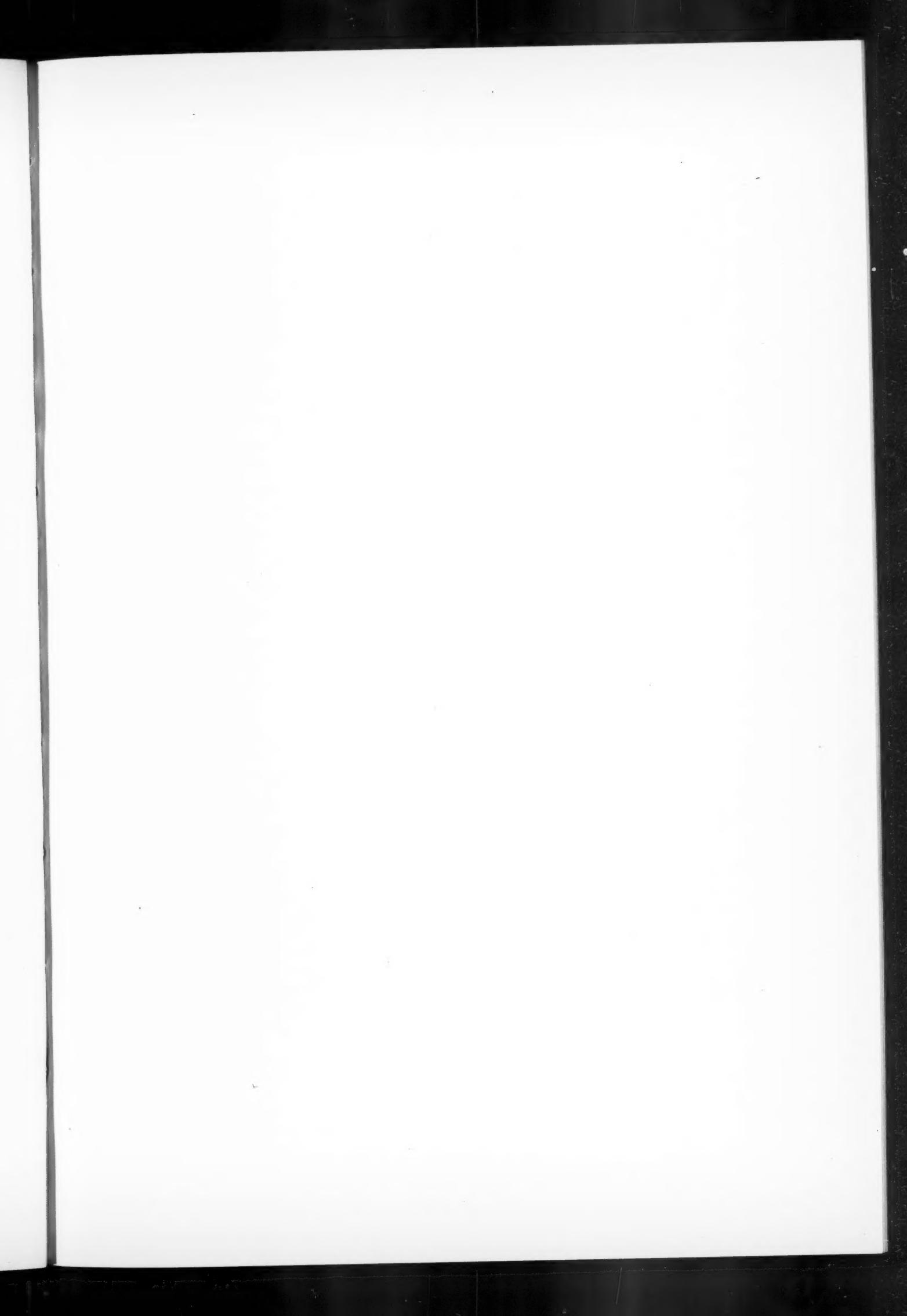




FIG. I. JAN VERMEER OF DELFT: THE SMILING GIRL
Collection of the Hon. Andrew W. Mellon, Washington, D. C.



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AN ILLUSTRATED BI-MONTHLY MAGAZINE
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A NEWLY DISCOVERED VERMEER

By W. R. VALENTINER
Detroit, Mich.

TO hear almost every year of a newly discovered Vermeer may cause suspicion. And indeed we can be sure that in the endeavor to discover unknown works by this rare master in recent times, paintings have often been associated with his name which cannot stand serious criticism. On the other hand it is still quite possible that for a number of years to come new Vermeers may now and then appear. But even then it would take some time before a complete list of the works of the artist would number fifty, which is after all a small enough output for a painter who worked at least twenty years.

It seems that it should be an easy matter to recognize with certainty a work by Vermeer, so pronounced is his style, his manner of composition and his technique. With the exception of a few early works which show the influence of his master, Karel Fabritius, and through him of Rembrandt, there is scarcely a change in Vermeer's manner during the whole period of his maturity. The mistakes in attribution are usually, to my mind, due to the fact that those who are striving to discover new Vermeers persuade themselves, when they come upon paintings which have a faint resemblance either to the sub-

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ject, composition, or technique of the master, that the artist might have once as an experiment gone aside from his usual path and developed in other directions. But as a matter of fact he did not. If we go through his authenticated works we find that the relationship among these paintings refers not only to subject, but to composition and technique also, and that they are so close in all these elements that after one knows a few works by the master the others are much more easily recognized than is the case with almost any other great artist of the past. Very few of the great masters have been so limited in their imagination or at least have seemed to care so little for the subject they painted and concentrated so exclusively upon the quality of execution in color and light effects. Vermeer used a very small number of models, and repeated certain details like costumes, curtains, pillows, windows, mantelpieces, and even the paintings hanging on the wall so often that newly discovered works by him frequently seem like puzzle pictures composed of pieces taken from different groupings in known paintings by him.

This may be exemplified in the two paintings by the master which have been discovered lately, one of them within the past year: the portrait of a smiling young girl (Fig. 1) and The Lace Maker (Fig. 2), both of which have found their way into the private collection of Mr. Andrew W. Mellon, the only private collection which can boast of three paintings by the master (there are two in the Widener and two in the Frick collection). We need only to compare these two paintings with the composition by Vermeer at Brunswick (Fig. 3) to make certain that the same master is here at work. The Brunswick painting shows a full-length figure, The Lace Maker represents a girl at half-length, and The Smiling Girl a bust; yet in pose, outline, color and *clairobscure*, the three female figures are extraordinarily alike. The position of the heads is almost identical, as is also that of the body, held straight and turned to the left; in each picture there are the same large, rather protruding eyes which look directly at the spectator; and in all three the light comes from the upper left side, touching strongly the forehead and bringing out clearly the white of the eyes and eyelids. In The Lace Maker and the girl of the Brunswick collection the contour of the head stands out distinctly against a light background, and in The Smiling Girl, although the background is darker (not quite so dark as in the reproduction), the outlines of the face, especially the right cheek, are just as sharply drawn, and the silhouette of neck and collar is almost identical with the Brunswick picture.



FIG. 2. JAN VERMEER OF DELFT: THE LACE MAKER
Collection of the Hon. Andrew W. Mellon, Washington, D. C.



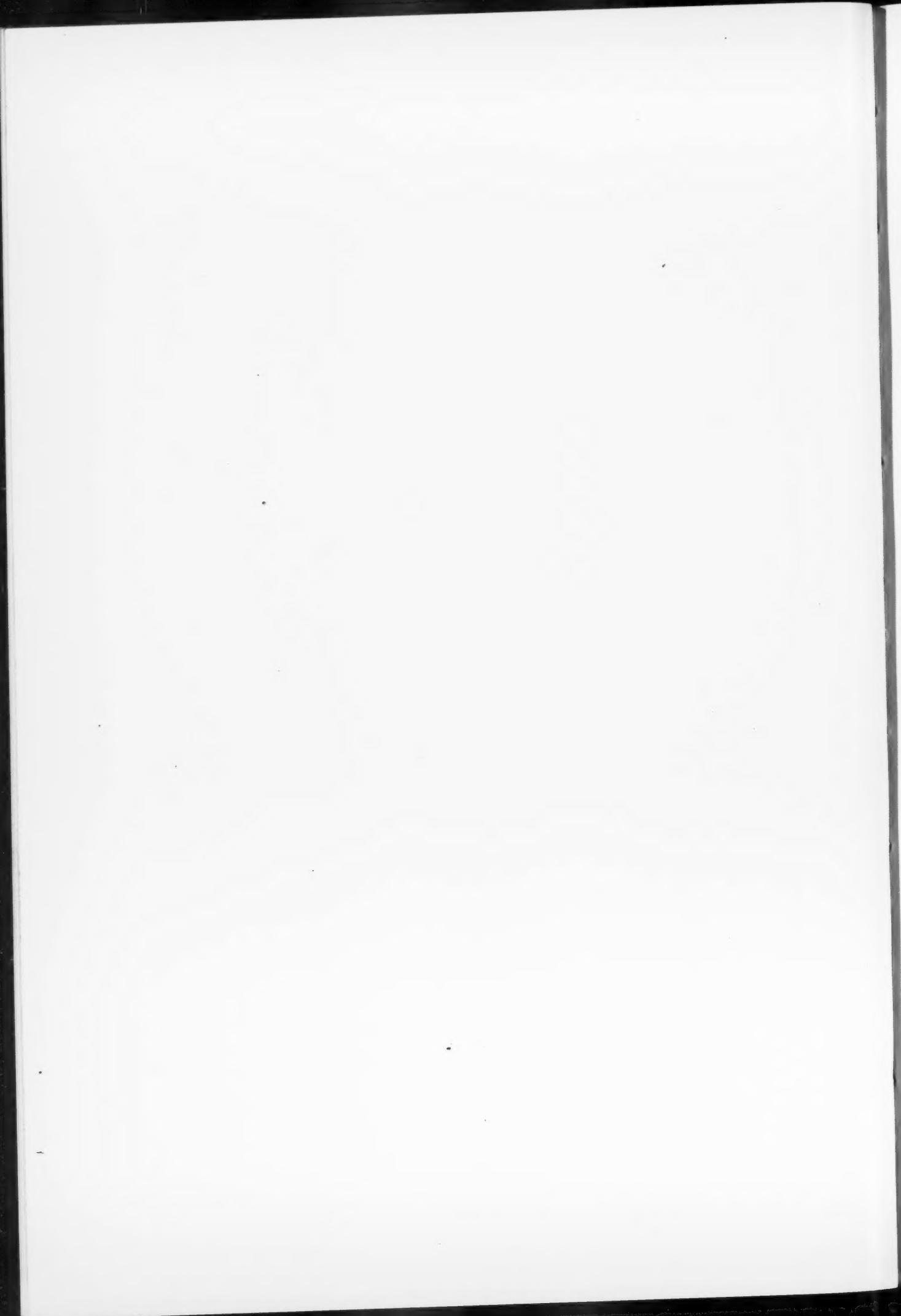
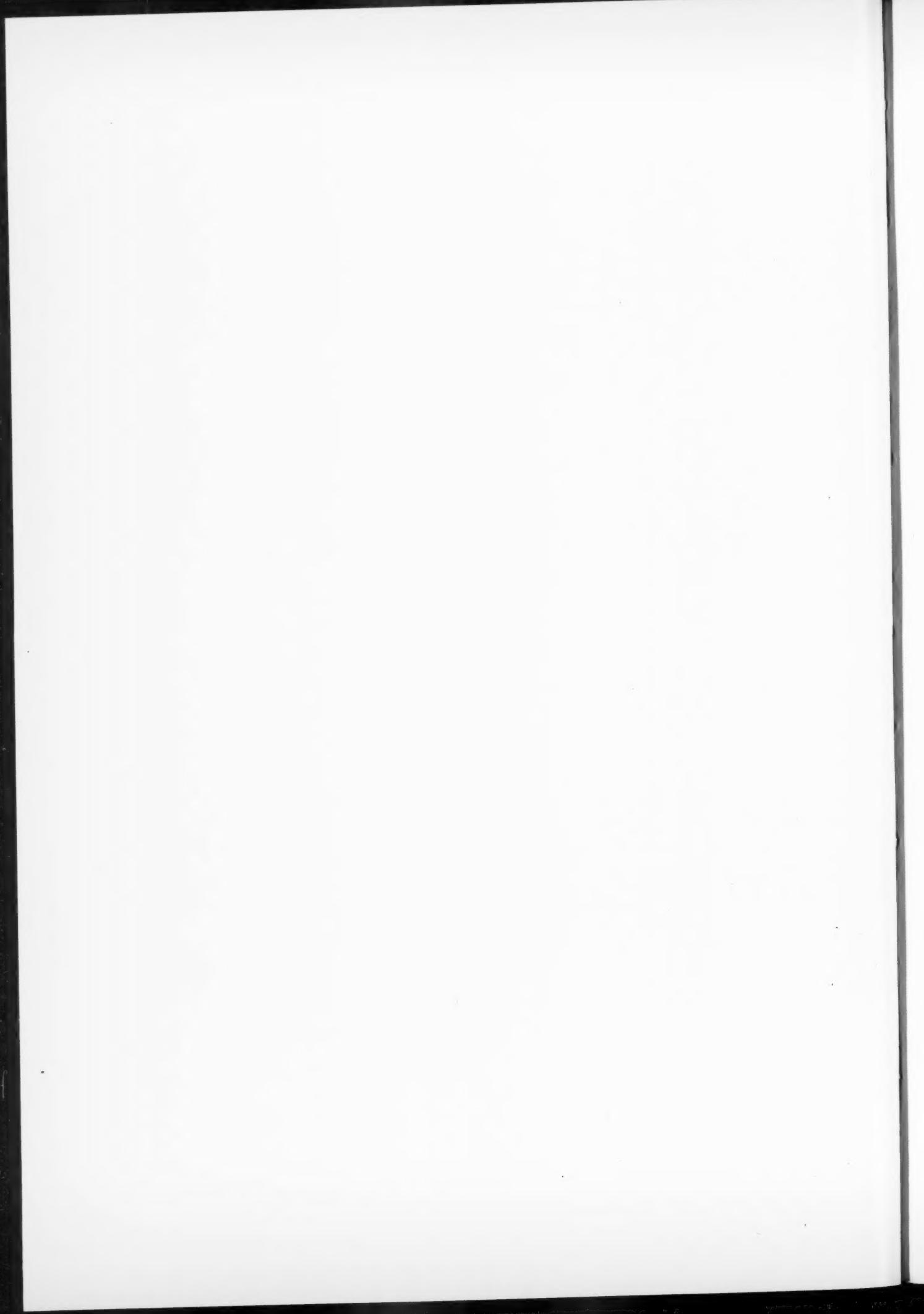




FIG. 3. JAN VERMEER OF DELFT: THE GIRL WITH THE WINE GLASS
Picture Gallery, Brunswick (Germany)





Of course this one painting at Brunswick is not sufficient to establish the exact position of the newly discovered painting within the *oeuvre* of Vermeer. Before *The Smiling Girl* was found we knew of two girl heads of a similar composition by Vermeer, one in the Museum at the Hague, the other in the Arenberg collection at Brussels. In the sale held at Amsterdam in 1696, in which twenty-one pictures by the artist were sold (the list of which is most important to us in the knowledge of works by Vermeer), there is mentioned, besides these two heads, a companion to the one in the Arenberg collection. It was therefore only to be expected that this missing picture, which we recognize in the newly discovered painting of *The Smiling Girl*, would reappear some day. In composition this painting stands between the picture in the Hague and the one in the Arenberg collection. The evenness in the distribution of the light in the face connects it with the latter, the straightness in the outlines and the slightly opened mouth, with the former; while certain details in the costume — the headdress and the pearl in the ear — and the color scheme remind us partly of the one, partly of the other composition.

The motif of the last discovery, *The Lace Maker*, is known from the famous Vermeer in the Louvre, which, however, shows a front view of the model slightly turned to the right, with head bent down. The position of the lace frame is therefore reversed, and the pillow, which is on the left in the Louvre picture, is in the right corner in ours. It is evidently the same pillow in both pictures, blue in color with red stripes. Obviously the new Vermeer is a little later than the one in the Louvre, although I do not agree with the opinion that it is a late work. It has still the chrome yellow characteristics of the works of the early sixties, and the pearly dry texture is of the same period. The detail of the pillow that we find in both paintings seems to make it necessary not to date them too many years apart, unless we are willing to agree that Vermeer kept the same pillow as a model for ten years! The face of the girl is unusually pretty, as the features are smaller than in some of the artist's other types — small mouth and nose and large eyes — but above all the painting is a masterpiece of the greatest simplicity of space composition, constructed almost entirely of straight lines, but of a subtlety in the distribution of light and diffusion of colour rarely to be found in the genre paintings of Holland in the seventeenth century.

THE ART OF PAUL LANDOWSKI

By EDITH VALERIO

New York City

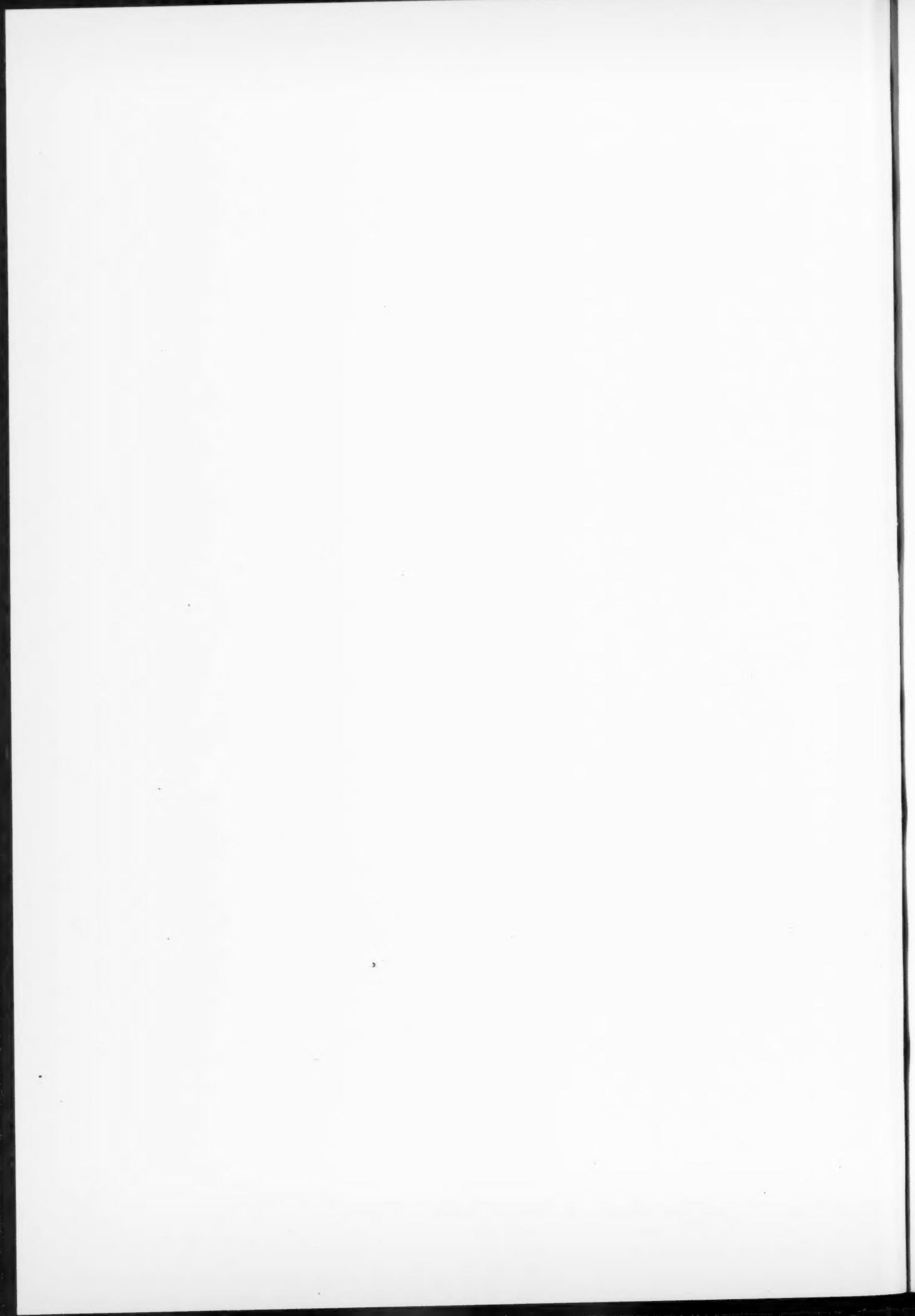
THREE is no artist more enslaved to his theories than the militant modernist. For the tyranny of tradition he has substituted the tyranny of emancipation, the chief obligation assumed being the morbid avoidance of the principles upon which art has been founded and which has ensured its duration throughout the ages. A new art (of which he believes himself to be a precursor) is not, however, initiated, any more than a new race is founded, through the suppression of its earlier sources. The formation of the great nations of the world, the Greeks, the Anglo-Saxons, was a process, not of extermination but of renewal. The sunlight and air of Impressionism were only new patterns woven on the enduring woof of art, renovated through a closer inspection of exterior nature and a more scientific understanding of its phenomena. There are certain words (in every language) which represent certain things to our mind. If the letters which compose them be jumbled up into chaotic forms, they lose all meaning for us. The same process applied to the representation of human countenances and forms and to objects of nature has precisely the same result. As long as the normal human mind and eye seek satisfaction in those productions subject to the laws of harmony and proportion just so long will they reject those that discard them. There is only one form of independence and that is originality, something that is not attained by seeking strange and startling methods of expression. To the man of true originality, tradition (as understood by the observance of the basic principles of art) is not a strait-jacket but a supple vestment which responds to every impulse and inspiration of his imagination, which allows of the lucid expression of every human emotion and conception. Such a one is the French sculptor Paul Landowski, who, after carrying off the Prix de Rome in 1900, was awarded the first medal at the Salon of 1906 for his picturesque group of the Sons of Cain, which, cast in bronze, now figures on the Place du Carrousel in Paris. The forceful purpose, a certain fierce defiance in these three wild figures, going forth into the world to forge an existence and continue a race upon which the curse of God has been laid, lends a tragic grandeur to the dramatic group.

Other works which have contributed to his celebrity are the Monu-



PAUL LANDOWSKI: ST. FRANCIS OF ASSISI AND ST. CLARE
(The Wall of the Hinds)





ments des Morts, the Fantomes (destined for the Chemin de Dames at Verdun), the monument offered by France to Switzerland in recognition of her care for the evacuated French citizens during the war, besides numerous single figures and busts. But the supreme expression of Landowski's genius is revealed in his project for a Temple of Humanity, exhibited in a separate section at the Paris Exhibition of Decorative Arts in 1925. In this is expressed the whole dominating spirit of his art — a deep and fundamental reverence for Man, as the work of God, and the conviction of his final vindication as such.

The preparation and maturing of this grandiose conception has been the process of years, but it is only since 1923 that it has taken on a real and definite form. For the outline of its purpose and character we can do no better than quote from an article by Camille Mauclair, who describes it as "a sort of temple in the form of a rotunda, of pure and sombre design which might serve for a lecture hall or concert room, but chiefly as a chapel of thought, where could be found what we often seek in a church — outside of religious worship — silence, oblivion of the noise and clatter, of the commonplace of the streets, a retreat for the exaltation and appeasement of the spirit." . . . "in which to dream under the vaulted dome and in its softened light. On the walls of this edifice, Paul Landowski would retrace the whole history, intellectual and symbolical, of humanity, thus offering for meditation, silent but living teachings and reminders of the great themes of the evolution of the human soul."

For the mind, overwhelmed by the manifold exhibits — some admirable, many chaotic and incomprehensible to the sane and normal understanding — at the great decorative fair that was the Exposition des Arts Decoratifs of 1925, it was a strange experience to step aside and down into a secluded chamber, disposed purposely for the reception of the sculptor's project. The outer world seemed suddenly shut off. All mental weariness, all confusion of thought disappeared. The mind was enveloped in an atmosphere of contemplative serenity and spiritual seclusion before the vision that seemed to have sprung into life on the surrounding walls, the vision in an ordered and harmonious progression of the successive growth and development, mental and spiritual of mankind, and of the gradual struggle towards the light of the "sons of God." It was the same theme, with differing variations, on the four walls which, elaborated in reliefs disposed in ascending order, presented

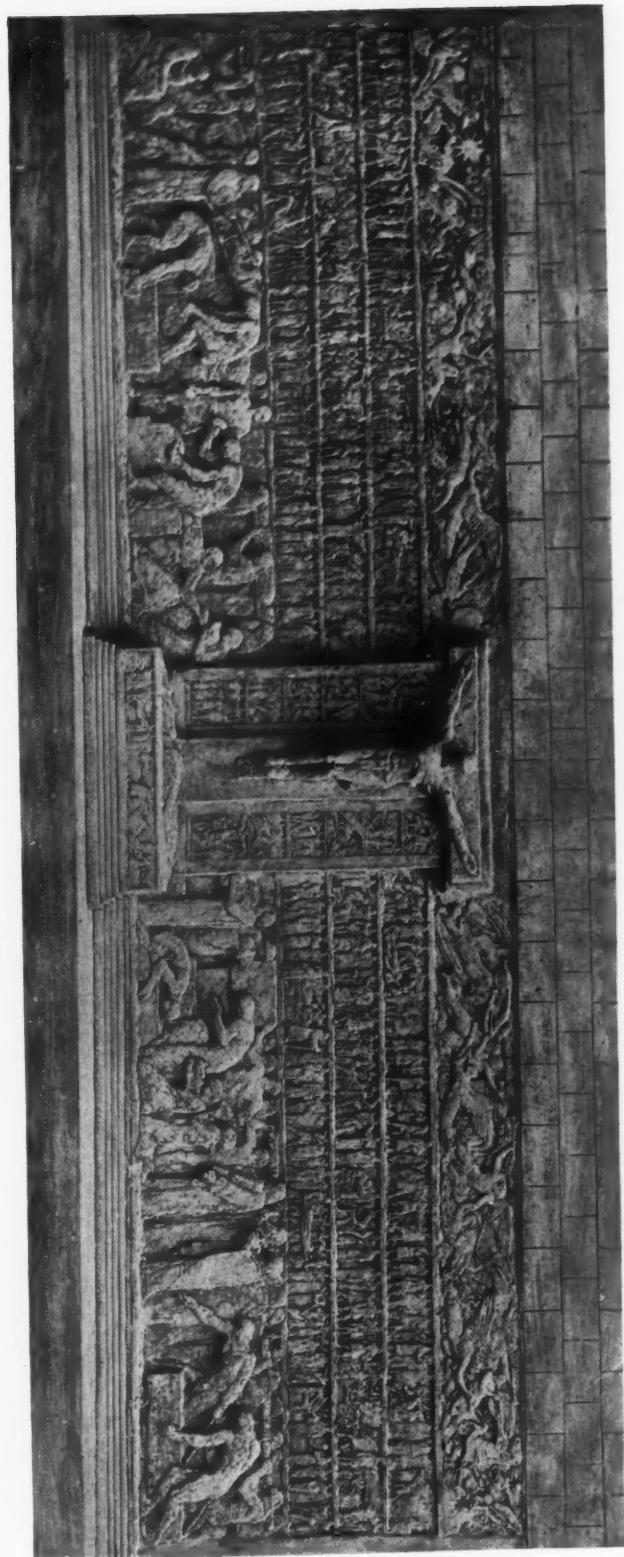
the successive stages of man's evolution and achievements, from those of the first toilers of the soil to the creative inspirations of poet and artist, to the spiritual triumphs of saints and martyrs. But an impressive presiding figure dominated each, investing it with a separate and special significance as one of the great predominating influences in the evolutionary progress of mankind.

Here was the wall of Prometheus, with the titanic and tempestuous figure of the hero, straining at his bonds and inspiring, with his fierce and indomitable spirit, the hordes of his disciples in defying the injustice of the gods and, by the light of the celestial fire stolen from them, guiding humanity through the ages towards its highest attainments. The turbulent activity of the primitive sons of the soil forms the subject of the base relief, while in the three succeeding reliefs is represented the progressive intellectual ascent of man, inspired by the great figures of the philosophers, scientists and poets of the pagan periods.

Directly opposite is the wall of Christ, where a calmer spirit prevails, communicated by the divine and suffering resignation expressed in the crucified figure of the Saviour. This is the reign of Christianity and its influences working through its myriad followers of saints, martyrs and teachers as the spiritual leaven needed for the soul of man.

The third wall is the wall of the Legends, over which reigns the Hero, calm and serene, with one foot placed upon the cowed and crouching serpent, symbolizing the eventual triumph of man over the curse of original sin. The heroic figure, framed in an arch of a rich and delicate lacework of foliage, is described by Louis Hourticq, as "admirable in its equilibrium, with the muscular definiteness and flexible articulations of an athlete of Polycletes, though in no wise of antique type, but a modern conception, with supple flesh covering and, muscles notwithstanding, radiant with adolescent grace." On his either side the complete series of episodes and heroes of pagan mythology unfolds itself in a scroll of great plastic beauty, in which one may trace, in their racial diversity of conception and character, the myths and legends of the earth. This portion of Landowski's project and his group of Saint Francis of Assisi and Saint Clare are the two fully completed portions of his work, the remainder being as yet in sketch form, which it will be the work of years to realize and is subject to any modifications which may suggest themselves to the artist.

The fourth wall is the Wall of Hymns — a lyric poem in sculpture,



PAUL LANDOWSKI: THE WALL OF CHRIST





drawn from such sources of lyrical religious expression as the Vedas, the Song of Solomon, the hymns of Saint Francis of Assisi, in the separate text of which are framed the figures of those who gave them voice. The central figure, kneeling in tremulous and ardent supplication, raises its voice in the Song of Solomon. To the left is the Hymn of Dawn, from the artist's original group at the Petit Palais. On the right side are the figures of Saint Francis and Saint Clare. To the artist gifted with the true creative faculty, there is a particular and unique aspect under which a great historical or religious figure presents itself with the force of a revelation. It may come as a rapid vision, or it may emerge as a gradual apparition. In either case it imposes itself with the same irresistible authority, as *something that could not have been otherwise*. The image he forms under its guidance possesses the same compelling force for the one who beholds it. This is the case with Landowski's moving and eloquent figure of Saint Francis, in the group of the Hymn to the Sun. The simple and unstudied attitude (suspended, not arrested) of the figure bending slightly forward, the gentle radiance of the up-raised countenance, as the words of naive eloquence issue from the lips, bring with the living personality its whole spiritual atmosphere, all those influences of humility, tenderness and universal love through which Saint Francis of Assisi conquered the souls of men. For all who have read and pondered his life, this conception of the gentle Italian saint will appear as his definite and enduring image. "I had it with me, and in my thoughts for ten whole years," said the artist in reply to my spoken impression.

The sculptured walls are terminated by a decorative frieze of great beauty, symbolizing the struggle between the good and evil forces of the world, under their legendary and symbolical forms. In the fluttering motion and life of the intermoving figures one is reminded of that fanciful conception in Anderson's fairy tale, of the flitting dreams of the sleepers passing over the bed-chamber walls of the palace.

In the panelled bronze doors, conceived in the style of the Baptistery gates at Florence: the entrance door, or Gate of the Ages and the one of issue, or Gate of Psyche, the artist has symbolized respectively the various ages of man and the gradual ascension of Love from the profane to the spiritual. These and the dramatic triad of the Sons of Cain, placed midway between them, afford a joint synopsis of this great human epic.

For Paul Landowski, his vast culture and learning have brought no

trace of disenchantment in his art, nor has it dimmed those primitive instincts of wonder and reverence that may exist in the untutored mind of the most humble individual. That is why he has been enabled to express in the language natural to him, as a modern sculptor, the naive inspiration and religious devotion of a thirteenth-century saint, without resorting to that artifice—the plagiarizing of the elementary modes of expression of the primitives—so often, and with such poor success, employed by many of his contemporaries, in order to overcome their sophisticated (and irrevocably so) vision in dealing with similar subjects. Nor will that favorite slogan “art for art’s sake,” so often invoked in the case of works that desecrate it, apply to Landowski’s creations. The aesthetic and the ethical are never at odds in anything that proceeds from his hand.

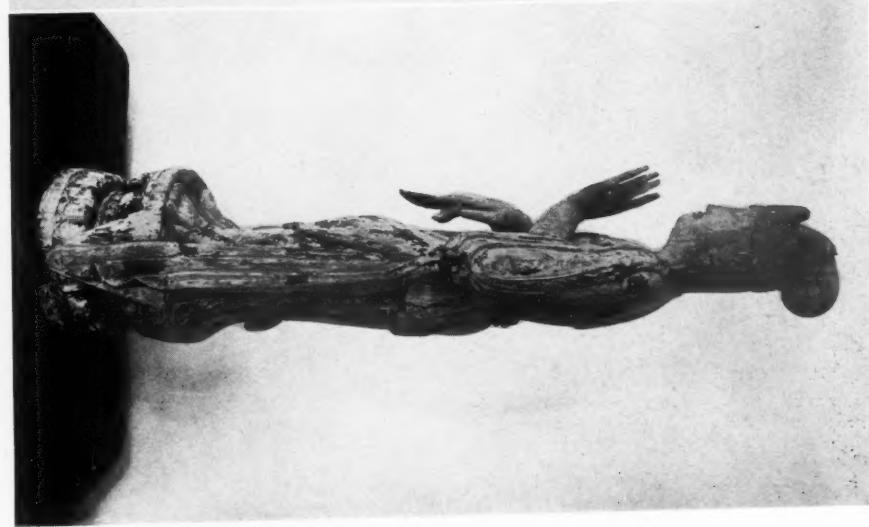
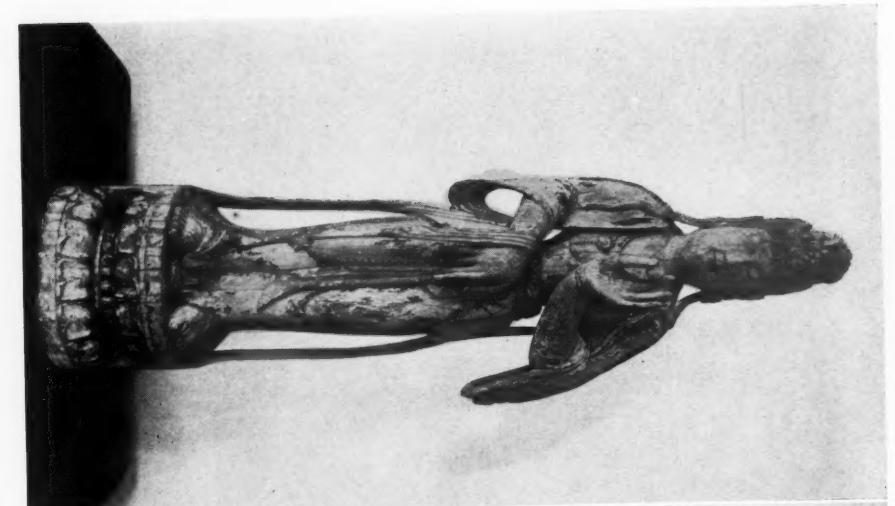
And is not this the secret of all worthy and enduring art?

Paul Landowski is the son of the well-known Dr. Landowski, and the grandson (through his mother) of the composer and violinist Vieux-temps. (It is permissible to speculate whether his Polish ancestry is in any degree responsible for the spiritual leaven that is discernible in all his conceptions.) The order of Commandeur de la Légion d’Honneur was conferred upon him at the Exposition des Arts Décoratifs in 1925, and the following year he was elected a member of the Académie des Beaux-Arts. As a mere youth he had no hesitancy in the choice of a career. He went straight to the profession he has honored, as something that was waiting for him. His last terminated work, a colossal figure of Sainte Genevieve, the patron saint of Paris, is to be placed at the head of the newly constructed Pont de la Tournelle.

A CHINESE SCULPTURE

By DR. FRIEDRICH PERYZNSKI

THE protracted internal disturbances in China still makes access to the capital and from there to the provinces difficult. Nevertheless the interest which the civilized world feels in things Chinese is in nowise diminished, but on the contrary has reached a point which the slow supply of authentic art objects from tombs and temples does



A CHINESE SCULPTURE





not satisfy. In this respect, in fact, China has already been bled more or less dry. It is not surprising, therefore, that ingenious dealers and their agents should specialize in the adroit reproduction of art objects, for they are much sought after and fetch high prices.

Oswald Sirén has already written several articles about a series of Chinese sculptures in wood which he believes to be forgeries. Unfortunately his arguments are too thin to be convincing and have only succeeded in creating further confusion. I will mention only one of them: the lack of wormholes which he points out in his condemnation of an unauthentic piece. As a matter of fact neither the presence nor the absence of wormholes is in the least a determining factor. The clever Chinese copyists are not so shortsighted as to use new, heavy or improperly dried wood, and it all depends on the type of wood, its treatment and coating of color, to say nothing of its location, as to whether or not wormholes appear in it.

At an investigation made in 1926 by several European authorities of a wood sculpture of American ownership whose authenticity was in question, and at which I was present, it was quite apparent that everyone was feeling in the dark. Each critic voiced his individual opinion without being able to bring up convincing arguments. In view of this uncertainty it is perhaps timely to put on paper some opinions and conclusions reached by me in regard to a piece of sculpture lately put on the market, and to risk a judgment concerning it.

The piece in question is an unusually beautiful sculpture in wood in the style of the Sung period. I have called it "unusually" beautiful, and this applies not only to the great skill shown by the sculptor, but also to the proportions and aspect of the work. The charm and delicacy of the features are surprising, the chasm between our ideal of beauty and that of this woodcarver is extraordinarily narrow. Is it not perhaps too narrow?

The sculpture is 1.15 meters high, and the base measures 19 centimeters. Its greatest width (at the sleeves) is 33 centimeters. It represents a Bodhisattva of distinctly feminine type standing on a fine lotos base. The right arm, whose forearm seems somewhat foreshortened, rests on the hip with the hand pointing downward in such fashion that the forefinger and little finger are spread somewhat apart. The up-raised left hand holds the pearl between the thumb and the third finger. The knee line emerges softly under the thin garment which falls side-

wise in loops and bands over the arms to the base, half concealing the well-formed feet.

The type and costume are known to us from early Chinese, Korean and Japanese sculptures. That the hands appear overlarge, with forefinger and little finger of the same length, and the throat too short, does not militate against the authenticity of the sculpture. The structure of the eyes with their wide upper lid, rather prominent opening, and under lids indicated by two strokes, seems to me admirable. The oblique setting of the eyes is more obvious and distinct when seen in profile.

The middle and lower portions of the face seem to me to be contradictory in style. Narrow at the temples, the face widens toward the lower part in true Sung fashion, but the cheeks are thin and the chin small. The nose is particularly narrow at the roots and of a flattened ball-shape at the tip. The upper lip is drawn down and inward. Seen full-face, it forms a thin line. These are characteristics of the Wei type, mingled with those of later epochs, as may easily happen when a sculptor has charged his memory with the study of several different styles.

The sculpture was in polychrome. Hair and garment were originally blue green; the lips, the chains, and the two bracelets on the left wrist red; and the base red and blue. These colors are to a great extent flaked off, leaving the chalk-white ground visible.

In old wood sculptures the coloring is of little significance so far as the authenticity of the work is concerned. It may be newly applied after the lapse of centuries; it may have been recently completely removed, reapplied, and again flaked off. What did strike me was the even manner in which this particular sculpture was denuded of color. It seems unnatural that color should have clung to projecting parts, such as the left knee, for example, while it had totally disappeared from protected spots like the edge of the garment under the right forearm. The tone of the arms and hands is suspiciously pale. The color is rather thinly applied, and the top coating consequently rubbed off easily. On testing it with a needle I found that it peeled off too easily in many places, while in others it was almost necessary to scratch it off. Old color generally breaks off in dry flakes.

There are several vertical cracks in the wood, and under the microscope traces of wormholes appear. These, however, particularly in the back, seem to have been smeared with gesso, and several of them looked to me as if they had been produced with a sharp instrument. Neverthe-

less, all things considered, it seemed quite possible that this might be a sculpture whose color had been lately renewed after a lapse of years.

Whereas in most old pieces the needle penetrates the wood as easily as if it were a dry sponge, this particular piece of wood offered considerable resistance, particularly in the arms. When the wood was tapped, grounds for suspicion multiplied, for the sculpture was distinctly heavy, and apparently not dry enough when tapped to produce that hollow sound which we hear in authentically old pieces or, I should say, in authentically old wood.

This wood was, on the contrary hard, and seemed to exclude the assumption that the sculptor had used part of an old column, for instance. The excellent preservation of the sculpture gives further ground for suspicion. A clever falsifier naturally provides evidences of age in the form of mutilated fingers, feet, sleeves, diadem, etc. It did seem to me curious, however, that such delicate portions as the bands which fall to the base on either side, should after the lapse of centuries, offer such sturdy resistance to my none-too-gentle shaking.

The creator of this sculpture, to whose charm my description does, perhaps, inadequate justice, is or was, a fine craftsman. Time is often the greater artist. It modifies ; it lends a patina ; its changes, even when destructive, stimulate our imagination, which willingly re-creates from what it leaves us, a picture of enchanting beauty. It is rare, very rare, however, that time shows such consideration for the taste of the occidental collector as is the case with this sculpture. It is little concerned with harmonious expression which seems to have been the goal of the creator of this work. I believe that the sculptors of the T'ang and Sung periods were more preoccupied in embodying in their creations their own somewhat stylized ideal of beauty, which I regret to state, does not altogether coincide with the occidental conception of the ideal Buddhist God.

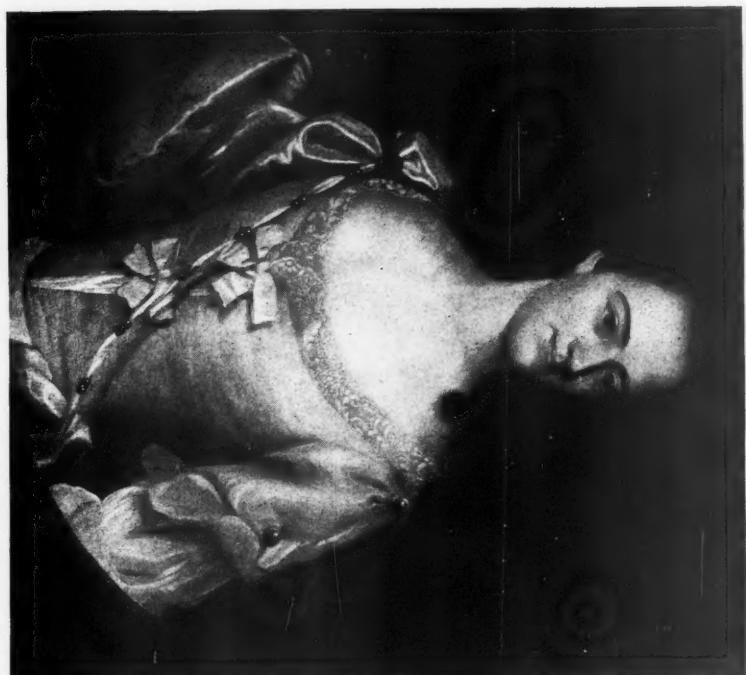
The case is not an easy one, nor to be decided by my rash conclusions. Of the three Chinese art connoisseurs to whom I showed the sculpture, one had little doubt of its authenticity ; the other was uncertain, and the third believed it to be a forgery. It is easily to be deduced from the tenor of this article that I incline to this latter view.

PORTRAITS AND MINIATURES BY COPLEY,
DUNLAP, EICHHOLTZ, AND ROBERT STREET

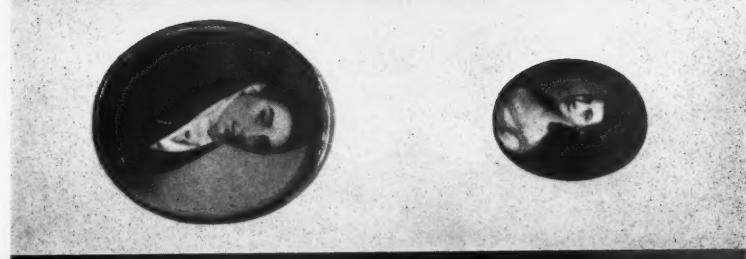
By FREDERIC FAIRCHILD SHERMAN
New York City

JOHN SINGLETON COPLEY, who was born in Boston in 1738, in the course of perhaps fifteen years before he left this country at the age of thirty-seven, painted a number of very handsome portraits in oil and in miniature. Certain very definite traits are characteristic of his style and simplify the problem of attribution in the case of his many unsigned works. Technically his line is generally somewhat hard, his color somewhat dry and the facial expression of his sitter's is apt to have something of the fixity of a mask. On the other hand, he is an excellent draughtsman and renders individual indications of personality such as the features, as well as fabrics and drapery, with great skill. He is generally more successful in the field of female portraiture, and one of the finest of his productions in this field is the Jane Brown belonging to Mr. Thomas B. Clarke, which was painted in Portsmouth, New Hampshire, in 1756. The lace trimmed, jewelled waist of the sitter's gown is a bit of color and drawing that it would be difficult to find a match for in American portraiture of the period. The artist has deliberately posed and painted her in the style of a grand dame or damsel, and the portrait preserves intact a sense of the extravagance of a provincial simulation of the society of European courts.

The little miniature of a girl in her early twenties, which has just passed into a notable New York collection, is a typical specimen of Copley's work in this field. Practically all of his miniatures are very small, and this measures $1\frac{5}{8}$ inches high by $1\frac{1}{8}$ inches wide, and is set in a gold locket with a mother-of-pearl back. One has but to compare the reproduction of the miniature with that of the portrait of Jane Brown to recognize that the same hand painted both. Dress and manner of doing the hair indicate that they are of the same period, while pose and the modelling of the heads point to the same hand as responsible for both. The name of the sitter represented in the miniature being unknown when it was discovered, the only information of value concerning it was that it had been a part of the family relics of the late Wm. H. Aspinwall of New York. At the time to which the portrait belonged, the last quarter of the eighteenth century, it was customary for a girl's



JOHN SINGLETON COPLEY: JANE BROWN
Collection of Thomas B. Clarke, Esq., New York



JOHN SINGLETON COPLEY
Miniature of Penelope Aspinwall (Mrs. John)

WILLIAM DUNLAP
Miniature of John Park
New York Historical Society



WILLIAM DUNLAP: JOHN HOWARD PAYNE
Collection of Thomas B. Clarke, Esq., New York



likeness to be taken (especially if it were a miniature) just before or shortly after her marriage. As the miniature is a work by Copley it was probably painted in or near Boston, Mass., and certainly before 1771 when he left there and never returned. From the genealogy of the Aspinwall family it was found that a Penelope Dwelly married one John Aspinwall of Canton, Mass., in 1758, and that this John was the grandson of one Joseph Aspinwall and William H. Aspinwall of New York, his great-grandson. With this information it is apparent, I think, that our miniature was painted about 1758 in or near Boston, and represents Penelope (Dwelly) Aspinwall. John Aspinwall, her husband, was born at Dedham and baptized at Christ Church, Boston, on August 16, 1736. He was a farmer, residing at Canton, and marched to Boston with the Minute Men at the time of the Lexington Alarm, April 19, 1775.

WILLIAM DUNLAP

Dramatist, historian, portrait painter and miniaturist, William Dunlap is a figure to be reckoned with in any estimate of the first half of the nineteenth century in this country. His versatility unfortunately interferes with a just appreciation of his ability in one field or the other, and while it is probably true that he was preëminent in his day as a dramatist, it is rather as the author of the "History of the Arts of Design in the United States" that he is remembered now.

His contemporaries seem to have thought little of his efforts as a portrait painter and yet he produced fine works in oil, pastel and miniature. His small likeness of John Howard Payne in pastel, belonging to Thomas B. Clarke, Esq., is certainly a creditable performance of its kind, and though it may not rank with a Sharples, it has qualities of its own that recommend it to the connoisseur. Painted when the poet was eighteen and the artist a man of forty-three, it is a human document of real significance, revealing as it does the essential fineness of the sitter's character and the unerring instinct of the artist's brush in bringing out in facial expression a suggestion of spiritual beauty. The memorial miniature of John Park at the New York Historical Society is a precious specimen from his hand. It helps somewhat to dissipate the cloud of contempt which has hung over his work as a miniaturist because Gilbert Stuart once chose to belittle it. This miniature is a first-class piece of portraiture "in little," the technic quite individual, the brush-work remarkably free and bold considering the dimensions of

the panel. It is painted, indeed, much in the manner customarily adopted for a considerably larger work.

JACOB EICHHOLTZ

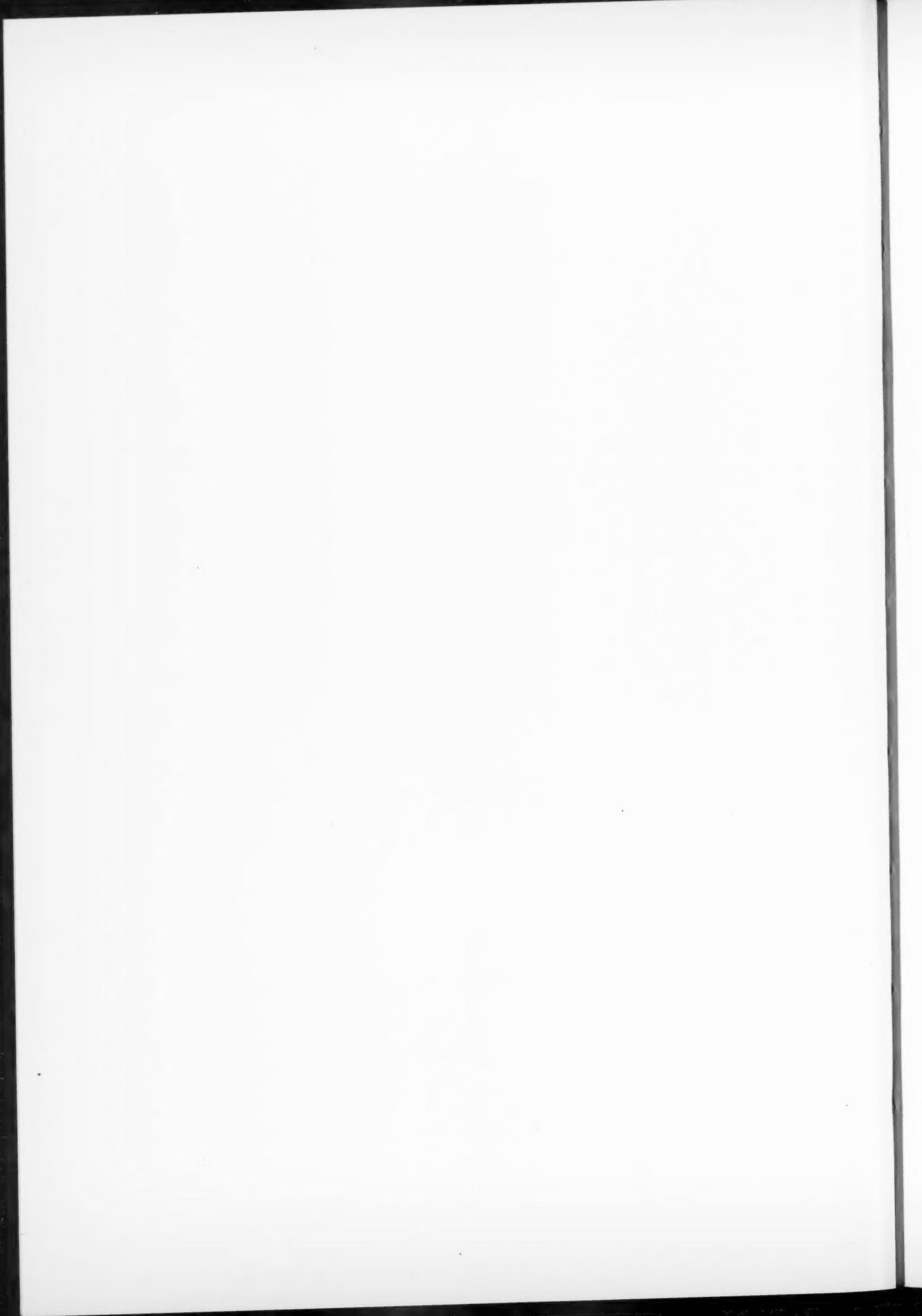
Jacob Eichholtz, born in Lancaster, Pennsylvania, in 1776, is one of our early American portrait painters whose work has never received the attention it deserves, though he was well thought of during his lifetime and had many famous sitters, including Nicholas Biddle, Andrew Jackson, Chief Justice Marshall and several of the Governors of his native state. He may have had some instruction during his "twenties" from Thomas Sully, who visited Lancaster in the early part of the last century and in return for the use of the young artist's painting room gave him such practical aid as he could, but in the main our painter was self-taught and his art his own in a rather unique sense.

His portraits are distinguished by a degree of reserve in coloring and tonality and of refinement in bearing and expression indicated in pose and face of sitter that compel one's admiration. No trick of technic, no spotting of color or of light and shadow, is relied upon to catch the spectator's eye. His portraits have, nevertheless, a wealth of substance in the way of feeling and sense of personality to recommend them. They are subdued in color, quiet in effect, follow established forms in composition, and only the attentive observer is likely to discover their merit, so unobtrusive are the qualities that entitle them to distinction. And these qualities are spiritual rather than material, to be sensed rather than seen — a glimpse of inherent character emerging from a graphic representation, a fugitive but precious realization of intellectual and emotional kinship emanating from the reaction to something discovered in a certain look upon a face. The portrait of Mrs. Phoebe Freeman, wife of Dr. Freeman of Lancaster, recently exhibited in New York, is a good example of his portraiture, reserved in color, fine in tone and singularly satisfying as the representation of a charming personality. Its value as a piece of portraiture is not dependent upon any trick of mere painting, any facility of the brush, but rests on a surer foundation of the truth of nature as it is reflected in human nature. In other words the success of the portrait results from its integrity as the likeness of an individual — where the face is the index of the indwelling spirit and its expression a reflection of inner emotion.



JACOB EICHHOLTZ: MRS. PHOEBE FREEMAN
Collection of Thomas B. Clarke, Esq., New York

ROBERT STREET: REV. JOHN CHAMBERS (?)



Eichholtz painted almost entirely in Lancaster, the city of his birth, and died there May 11, 1842, at the age of sixty-six.

ROBERT STREET

Robert Street who painted portraits and historical compositions in the first half of the nineteenth century in Philadelphia has been all but forgotten since, though his abilities in the realm of portraiture at least warranted a kinder fate. Born in 1796, he exhibited regularly at the Pennsylvania Academy of Fine Arts from 1815 to 1817, and in 1824 his portraits were shown in Washington, D. C., where he painted several well-known men. In 1840 he held at the Artist's Fund Hall in Philadelphia an exhibition of his work which included over two hundred historical subjects, landscapes and portraits.

The work reproduced herewith is believed to represent the Rev. John Chambers of Philadelphia, whose likeness Street painted in 1834 and later exhibited in 1840. The canvas, which measures twenty-five by thirty inches, is fully signed and dated on the column at the right "By R. STREET 1834," and is an excellent example of his portraiture, a trifle influenced perhaps by the then new photographic process, but well composed and with delightful passages like the landscape seen through the window at the left. The head is well modelled, the facial characteristics well rendered and the hands unusually well drawn. It is so surprisingly good indeed as to make one wish to see more of the artist's work. In 1835 Dunlap recorded the death of Street, and the painter had the almost unique experience of calling his attention to the error. Dunlap corrected his error in the issue of the *New York Mirror* of February 28, 1835, with profuse apologies.

UNRECORDED AMERICAN MINIATURISTS

BY FREDERIC FAIRCHILD SHERMAN

New York City

UNRECORDED American portrait miniaturists continue to be discovered and one is more and more surprised at the popularity of such likenesses prior to the advent of the photograph. Not only portrait painters in oils, but engravers, silhouettists and medallists turned their hands to work in miniature. And not a few foreign artists came to America to make portraits on ivory. One of the latter, a certain Anton Meucci, an Italian from Rome, painted a miniature of Dr. John Honeywood Steele, born in Leicester, Massachusetts, in 1780, a graduate of the University of New York and later president of the New York Medical Society. This miniature, probably painted in New York City, measures $3\frac{1}{8}$ by $2\frac{1}{8}$ inches, and represents the sitter as a man of about forty, head and shoulders turned to the left and face to the spectator. He is pictured in a black coat with high collar, pleated white shirt and loose collar with black tie. His hair is brown, eyes blue, and he wears spectacles. The background is a very pale grayish pink. Meucci also painted in 1821 a square or rectangular ivory miniature of one William Shepherd of Charleston, South Carolina, which is inscribed "From life, Anton Meucci, Pinxt," and suggests that the painter may have travelled about the country considerably in the pursuit of his art. His work is of sufficient merit to entitle it to the attention of the collector.

There were two engravers of portraits, brothers by the name of Throop, who worked mostly in Baltimore in the first half of the nineteenth century, one of whom also painted miniatures. They were John Peter Vannes and J. V. N. The latter worked for a time in New York City as well and is very likely the painter of a signed miniature which was recently submitted to me. This miniature, signed simply "Throop, Pinx," represents a New Yorker, Isaac Jacques Wood, born near Elmira, who went to California in the gold "rush" and was shipwrecked on his way home. He is pictured as a man in his "thirties," head and shoulders to the right, eyes to the spectator. His hair is brown, eyes dark brown and he has a ruddy complexion. The coat is black and his shirt, collar and tie white. The miniature though not of first-rate quality is nevertheless a creditable piece of portraiture "in little."

The third and last of these newly discovered miniaturists is one P. Howell, by whom we have a signed example representing Judge Greene



JUDGE GREEN C. BRUNSON
Signed miniature by P. Howell



ISAAC JACQUES WOOD
Signed miniature
By J. P. V. or J. V. N. Throop



DR. JOHN HONEYWOOD STEELE
Signed miniature by Anton Meucci
Collection of the Rev. Glenn Tilley Morse



C. Brunson of the New York state supreme court. It represents the sitter as a man somewhat past middle age and was most probably painted in New York City during the late "forties," after Judge Bronson had left the bench and was practising law there. With nothing more than these conclusions to work with, a painstaking search through the records of the Howell family in this country yielded but one P. Howell who could have been the artist. This was Philo, son of John Howell of Southampton, Long Island. From the fact that John Howell's next younger child was born in 1803 it would appear likely that Philo was born sometime between 1805 and 1810, and would therefore have been in his "thirties" when this miniature was painted, if, as seems likely, it represents Judge Brunson as about fifty years of age. This work is the finest of the three published herewith and resembles in some ways that of Robert Field. It is on an ivory panel, measuring $2\frac{3}{4}$ by $2\frac{1}{4}$ inches, mounted in a gold locket with brown hair in the back, and is signed at the left, over the sitter's right shoulder, "P. Howell." The subject is pictured head and shoulders to the right with the face almost in profile. He has brown hair, loosely combed, hazel eyes and a pearly white complexion, which probably was originally slightly flushed and is now somewhat faded. Likewise the shadows in the face, about the eyes and in the hair, which now have a greenish tinge, were probably originally more bluish. His coat is black with a high collar and he wears it buttoned. Stock and tie are of white linen. Judge Brunson, born in Simsbury, Connecticut, in November, 1789, was educated as a lawyer and practised for many years in Utica, New York. He became interested in politics and was successively surrogate of Oneida County, member of assembly, attorney general of New York in 1829, serving until 1836, judge of the supreme court 1836 to 1844, and chief justice of that court in 1845. In 1847 he was a judge of the court of appeals. Afterward he left the bench, settled in New York City, where he practised law, was for one year collector of the port and corporation counsel from 1859 to 1863. He died at Saratoga, September 3, 1863.

DRAWINGS BY A FLEMISH MINIATURIST

By A. E. POPHAM

London

THE miniatures which adorn illuminated manuscripts of the middle ages would seem to the casual admirer almost spontaneous productions executed without previous preparation. But a more careful examination of the elaborate miniatures of the fifteenth century, at any rate, must convince us that many of these exquisite works were not drawn and painted in the book without preliminary studies, any more than were pictures or frescoes. The hazard of time has been more kind in preserving to us illuminated manuscripts than almost any other form of artistic production; their obvious beauty and value, their compactness and comparative strength have saved them where pictures and stained glass, but above all, drawings have been ruthlessly or carelessly destroyed. Any disparity between the numbers of miniatures preserved and the drawings preliminary to them need not therefore surprise us. The fact that any should have come down to us is remarkable. But I believe that investigation would reveal the existence of a quite considerable quantity, and their collection and publication would form a study of much interest. In the following pages I have brought together a few drawings principally connected with that exquisite artist who has been called by Professor Fr. Winkler,¹ the Master of Mary of Burgundy, and who may be regarded as the last great original miniaturist. With the invention of printing and the commercializing of illumination as an economic consequence, the life and originality went out of the miniaturist's art. It became a contest of mere technical skill of hand in copying and recopying, and amazing as are the productions of a Simon Beninck and a Gerard Horebont (if we are right in identifying this latter with the Master of the Hortulus Animae), their productions are surely as devoid of taste as they are certainly of originality. But the Master of Mary of Burgundy, who, recent investigation inclines us to believe, was no other than Alexander, the father of Simon Beninck, is unquestionably not only a craftsman of the highest accomplishment, but a real artist, the originator of a personal style.

¹ Friedrich Winkler, *Die flämische Buchmalerei*, Leipzig, 1925, a book to which any student of fifteenth-century Flemish miniature must refer, extending and connecting, as it does, the late Comte Durrieu's volume on the same subject. (*La miniature flamande. Van Oest*, 1921.) I am indebted to Professor Winkler for the grouping of the works of the Ghent-Bruges School, and must be taken as implicitly referring to his book throughout the following article.

FIG. 1. DECORATION FOR A PRAYER BOOK
British Museum, London

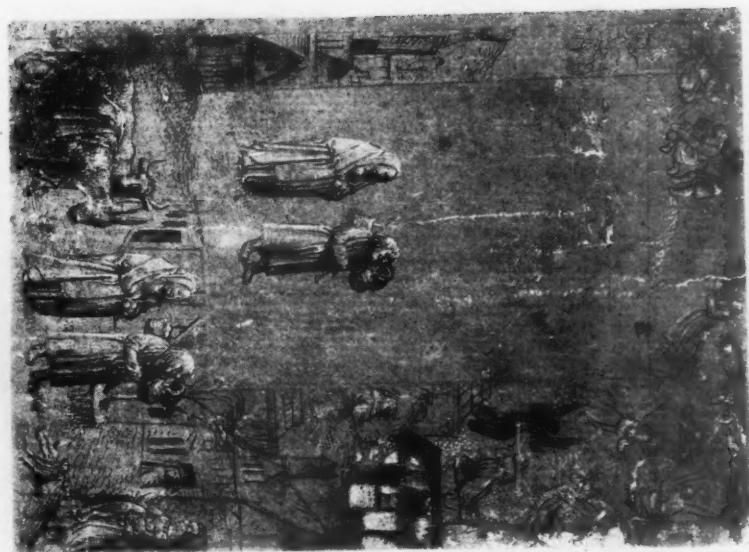
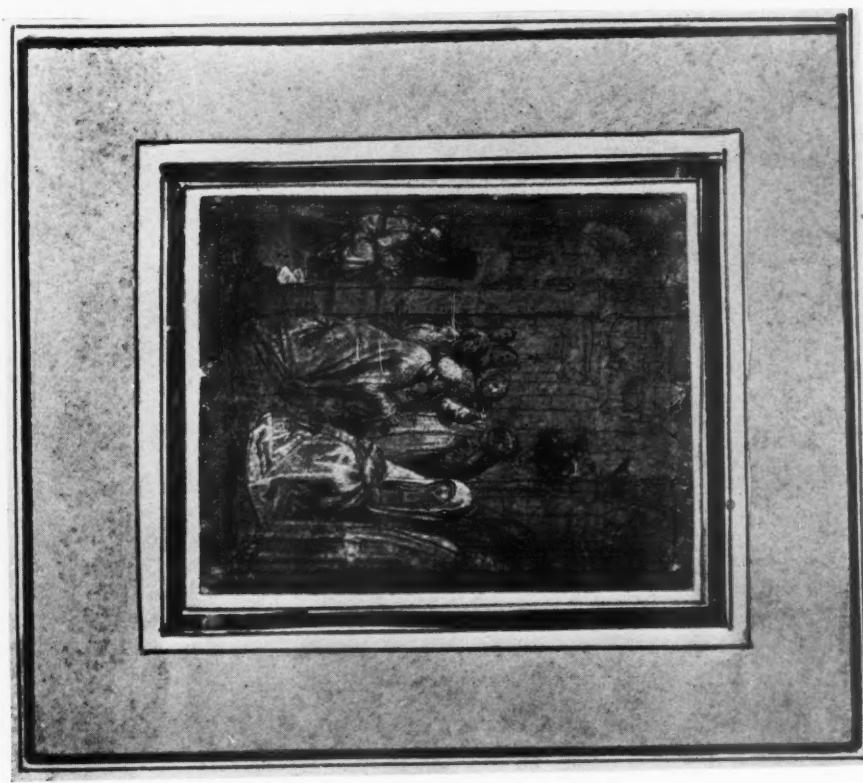


FIG. 4. DESCENT OF THE HOLY GHOST ON THE VIRGIN AND THE APOSTLES
Marson Collection, Paris



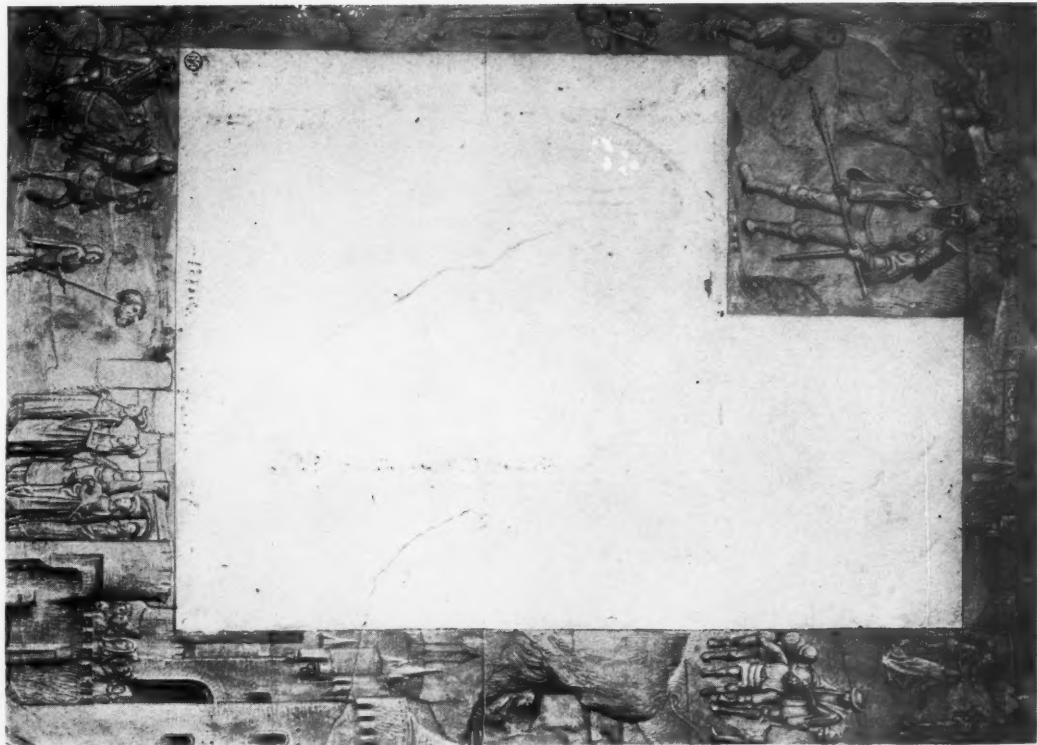


FIG. 3. DRAWING FOR A BREVIARY

Masson Collection, Paris



FIG. 2. PAGE FROM THE CROY BOOK OF HOURS

Vienna Library

The small drawing in the British Museum (Fig. 1, 11 x 7.9 cm.) is a design for the marginal decoration of a small prayer book. It represents along the upper margin the Annunciation to the Shepherds, in the lower half the Virgin Mary and St. Joseph being refused admission to the hostelry at Bethlehem. Joseph, with a basket carried on a stick over his shoulder, approaches cap in hand to the Inn from which the hostess with an indignant gesture dismisses him. The Virgin follows Joseph and behind are an ox and an ass. The figures of Joseph and the Virgin are repeated above in the space which, in the actual manuscript, would be occupied by the text. The drawing is executed on prepared grey paper with the point of the brush and is patently the work of a miniaturist of the highest class.

A comparison of the types and the style with those of the Master of Mary of Burgundy leave no doubt in my mind that he is the draughtsman. His principal works, the Hours of Mary of Burgundy in the Berlin Kupferstichkabinett, the four miniatures added to the prayer book of Charles the Bold at Vienna and the wonderful little Breviary of Philip the Fair at Oxford, show the same delicate perfection of workmanship and the same types of figure drawing and design. Particularly the Virgin's face almost in profile with the high forehead and the eye indicated by a dot are characteristic. I cannot point to any miniature executed by the Master from this drawing, but it, or the miniature painted from it, has been used at least twice by artists of the Ghent-Bruges School, first in the Croy Book of Hours in the Vienna Library (Codex, 1858, fol. 56 recto; fig. 2), and secondly in the magnificent Breviary in the Musée Mayer van den Bergh at Antwerp (the page illustrated in the *Gazette des Beaux Arts*, Vol. IX [1924], facing p. 194). Both these are inferior and coarser in workmanship than the drawing. It is a curious fact that while the Vienna miniature reproduces on a larger scale the drawing almost line for line, it omits the dog lying before the Inn, which occurs in the Antwerp Breviary, otherwise a much freer rendering.

Professor Winkler has noted the dependence of works of the Ghent-Bruges School in general, and of Simon Beninck in particular on the Master of Mary of Burgundy. Both the Croy Book of Hours and the Mayer van den Bergh Breviary are apparently the work of the Master of the Hortulus Animae and his school, and a connection between these and a drawing by the Master of Mary of Burgundy is not surprising. The possibility of the drawing being the work of the Master of the

Hortulus is excluded by the difference in style and date. The drawing is obviously of the end of the fifteenth, while the manuscripts are of the sixteenth century.

Two further drawings by the same delightful hand are in the Masson Collection in the Ecole des Beaux Arts in Paris. One No. 3189, 24 x 17.3 cm., Fig. 3) is an elaborate finished drawing for the margin of a quarto or small folio book, presumably a breviary. It represents scenes in the life of David. On the left at the top David is smiting the lion and the bear, and below in a square space, where one would expect an initial (perhaps in fact the figure of Goliath is intended as an initial "I"), David is attacking the giant with his sling, and below in the margin cutting off his head. Farther to the left, in the top upper margin, David is in conversation with three men, one of whom points out Saul to him. In the right hand margin the three men are repeated speaking to Saul of David; lower down Saul is seen arraying David in his ludicrously over-sized armour. The lower and widest margin is taken up by the triumph of David and Saul with the women of Israel coming out of a fortified town to meet them. The second drawing in the Masson Collection (No. 2670, 62 x 50 cm., Fig. 4) is a less finished but equally beautiful little work of art and represents the descent of the Holy Ghost on the Virgin and the Apostles. I have been unable to find any manuscript either by the master himself or his school in which the last occurs, but portions of the story of David are reproduced pretty accurately in a margin of the famous Grimani Breviary (fol. 289 recto; David attacking Goliath and the arming of David) and David and Goliath in the Hennessy Hours at Brussels (J. Destrée, *Le Livre d'Heures de Notre Dame, dites de Hennessy*, pl. 52). The latter of these is almost certainly the work of Simon Beninck, the former is probably partly by him.

Still another drawing which may, I think, be brought into connection with the Master of Mary of Burgundy, though it does not appear to be a drawing for a miniature, being very considerably larger and executed in pen and ink, is one at Berlin of the Triumph of Vanity (No. 1983, 23.1 x 18.9 cm., Fig. 5). I had at first connected this with a series of drawings, very largely for stained glass roundels by an artist of the School of Hugo van der Goes, and I still think the drawing may be by his hand, but I feel certain on comparing it with the Oxford Breviary of Philip the Fair (Douce Ms. 219), that if so, it is a copy by him from the Master of Mary of Burgundy. Such a figure as that of Vanity is exactly paralleled in nude figures in a last judgment (fol. 181 verso of the manu-

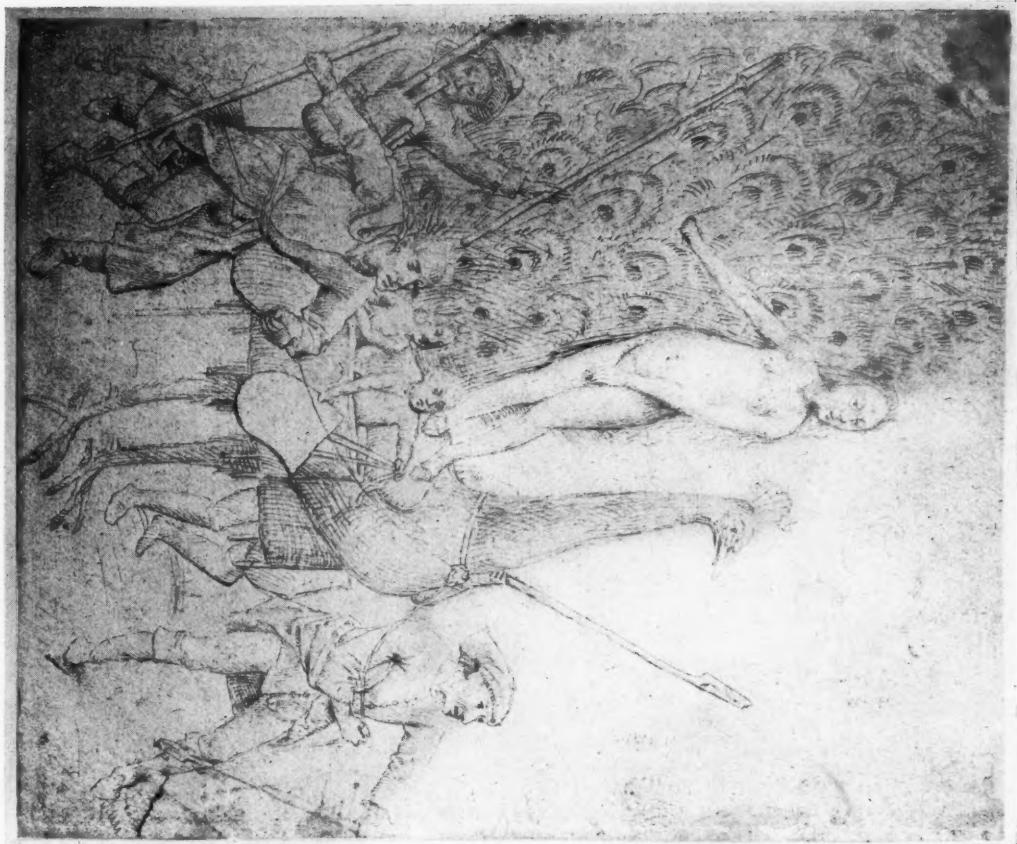


FIG. 5. THE TRIUMPH OF VANITY. DRAWING
Berlin

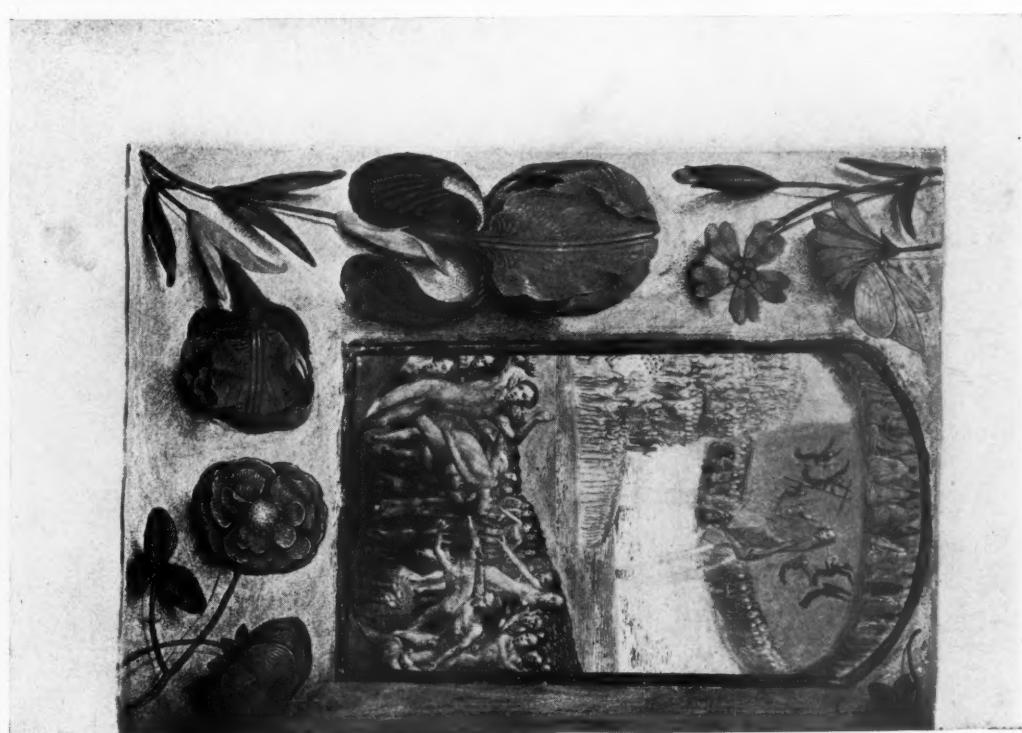


FIG. 6. THE LAST JUDGEMENT



script, Fig. 6), and the figure leading the peacock on the right of the drawing is also matched by similar figures in the manuscript. The outlines of the drawing have been gone over by a later hand and the expression of the faces somewhat altered.

Another drawing, which has, I see, recently been brought into connection with our miniaturist is an exquisite sheet of studies of heads formerly belonging to Mr. J. P. Heseltine, and exhibited at the Burlington House Exhibition of Flemish Art (No. 510 of the drawings) and now in the Berlin Print Room. It is reproduced on a small scale in *Berliner Museen XLVIII* (1927), p. 137. The heads in this drawing were erroneously stated in the Catalogue of the Burlington House Exhibition to be copied from the Brussels Adoration of the Magi by Gerard David. This is not the case. They do not seem to be by the same hand as the drawings I have illustrated and the possibility of their being by the Master of Mary of Burgundy had not occurred to me, but there is certainly a close resemblance in style and they are obviously the work of a miniature painter. It must be remembered, as has already been observed, that there is a close connection between the Master of Mary of Burgundy and Juan de Flandes, who, though not known to be a painter of miniatures in books, worked on panel in a style undistinguishable from that of the painters of manuscripts, and it appears to me at least a possibility that the drawing is his work. The heads in the descent of the Holy Ghost, for example, in the collection of the Duke of Wellington are very similar in feeling, and perhaps a comparison of other works by him might substantiate the connection.

In conclusion, though the results of the examination of these drawings, if my attribution of them to the Master of Mary of Burgundy be accepted, throw no new light on the question of the identity of that artist, they still further strengthen the ties which connect him with the Ghent-Bruges School and do nothing to invalidate the attractive hypothesis that we must recognize in him the Alexander Beninck known to us from the records as an important miniaturist.

NEW ART BOOKS

THE STORY OF ARCHITECTURE IN AMERICA. By Thomas E. Tallmadge. Illustrated. Octavo. New York, W. E. Norton & Co., Inc., 1927.

This is the best non-technical history of architecture in this country that has yet appeared. The chronological method of presentation is a positive element contributing largely toward fixing the reader's attention upon the differentiation of periods and styles, as well as holding his interest in the development of the theme. One emerges from the portals of Mr. Tallmadge's volume with a vivid realization of the magnificent promise of Louis Sullivan's art, unfortunately frustrated by the hand of Fate. The only truly American motive in our present-day architecture, alas, is embodied in the "sky-scraper," an abnormal type, just beginning to be molded to a measure of dignity and beauty.

ARTHUR WILLIAM HEINTZELMAN. By John Taylor Arms. Illustrated. Quarto. Milton, Balch & Co., New York. 1927.

Inaugurating a series of brochures on the "Modern American Etchers," this publication is fittingly devoted to the most promising of the younger of our native practitioners of this exquisite art. There is a chronological list of the artist's plates, supplemented by reproductions of twelve of them, with descriptive and critical notes by Mr. Arms, whose reputation as a connoisseur is well sustained by the quality of these brief paragraphs.

THREE ESSAYS IN METHOD. By Bernard Berenson. Quarto. Illustrated. Oxford. The Clarendon Press, 1927.

Every one who is interested in the actual study of ancient painting and particularly Italian painting can read Mr. Berenson's new volume with profit to himself. The three rather longish essays contained therein are admirable in the directness with which they treat of as many problems of attribution. The first, that on Nine Pictures in Search of an Attribution, constitutes perhaps the finest study of its kind that has appeared in the last decade. The last, on A Possible and an Impossible Antonello da Messina, is a more learned and profound treatise, but for that very fact more difficult of emulation by a younger and less experienced scholar or critic. Mr. Berenson's modesty in disclaiming any particular distinction for the notable contributions he has been making these many years to our knowledge of Italian painting is refreshing to come upon after the clamor of lesser scholars seeking notoriety. The frankness with which he discusses his investigations in the problems of his subject is one of the greatest charms of his style. Perhaps more than to any one other factor the present vogue of Italian paintings among collectors is due to Mr. Berenson's interest in them, extending now over a period of about thirty years and punctuated by the publication of many volumes, into which he has gathered for the edification of others the results of his research and study. They form a valuable library "in little" in themselves, and one that no student, collector, museum, university or public library can afford to be without. The volumes range all the way from aesthetic evaluation of the work of the masters to the most painstaking scientific study of particular pictures, from appreciation to attribution, and offer both the sensual delight of reading fine English and the material addition to one's knowledge that is derived from observation of his method as he approaches the problems presented by numerous paintings.